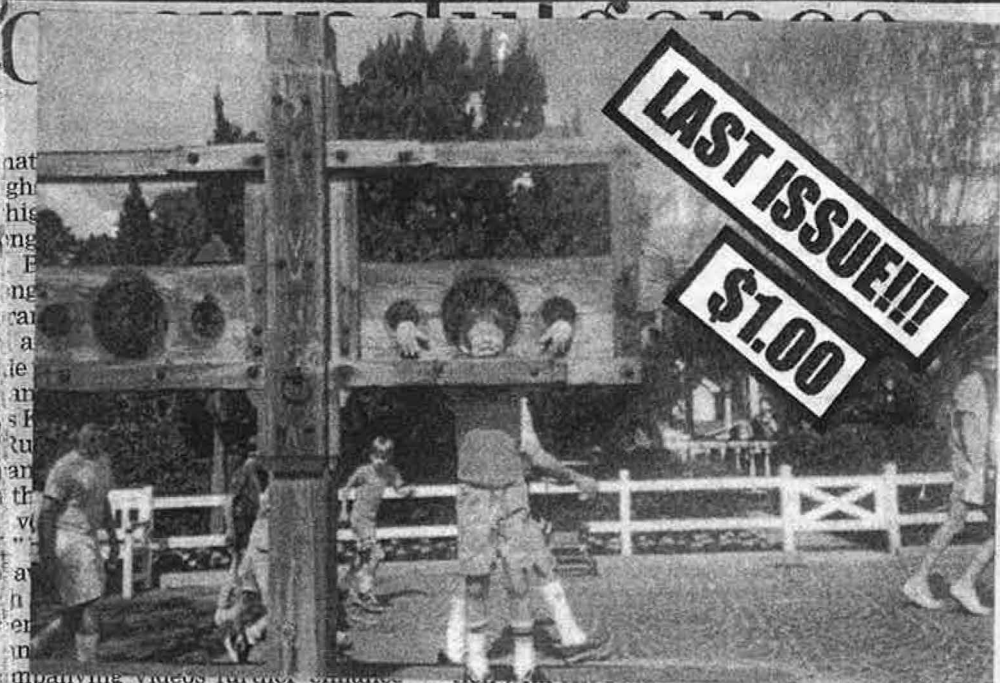


The Sound Interrupt

3

Issue #8 / Spring - Summer Edition



LAST ISSUE!!!
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Featuring:

MUSHUGANAS

THE ARRIVALS

spitalfield

"It was a comic moment, something you could never plan," Rhys says. A well-lubricated Ciaran, partying with his mates at an awards ceremony in London, stumbled into McCartney in the men's room and "basically pressured him

is music." lack of tact studio out- Wales, in- le sternly m.

SEA's reworkings of the tapes turned into the

That was a pretty surreal moment," Rhys dually, for mission to section of AT [tape] s of Tom It's truly

Editorial

Like a seventy year old man who has just taken his first viagra pill, I've been very busy lately. Whether I'm at a Redline meeting talking about the size of Tony Victory's penis or saying things like "I can't tell what's worse, your face or the bathrooms in this place" at the Fireside while playing with my fellow employees of Hewhocorrupts, one thing is for sure, I have very little time to do much else. And it is with that that I tell you now that this will be the last issue of the only zine that had a forty year man talking about anarchy and a twenty year old boy talking about shitting in his pants while running around a soccer field pretending he was Slimmer from the movie Ghostbusters. Yes folks, I enjoyed making The Sound Interrupt very much. There was something about proofreading errors that really turned me on and kept me going throughout the years. I have to apologize to you though. I know that it is difficult to understand what I'm trying to say in this zine even without proofreading errors so I can only imagine how lost some of you must have been in the past. Sorry about that. Some of you might be thinking, what will you be doing with your free time now that you have stopped doing the zine? Well, the first thing I would like to do is go into a small town's grocery store and give myself an enema in the aisle that harbors all the cereal, while singing the lyrics to "Kiss From a Rose" by my favorite male solo artist, Seal. After that I would like to purchase a safe to put all my back issues of The Sound Interrupt in. Years will pass and I will become more interested in the proper way to "migrate the production code to the system administrator for diagnostic testing before server protocol implementation" than a good old joke about the penis and my son or daughter will begin to look at me like I'm some type of walking dildo. That's when I'll reach for my Sound Interrupt's in the safe. I'll pull them out like I did my hard on when I saw my first Red Shoe Dairies on Showtime, and I'll say to my kid, "hey, you might think that you got stuck with the biggest shitfuck in the world for a father, but believe it or not, I was cool when I was young....alright, maybe I wasn't cool, but I wrote a lot of perverted shit that made for some good conversations across junior high and high school lunchrooms around Chicago. So eat me...and you look like a penis with a hat on! Yeah...yeah...that's right, go cry to your mother."

Ads and Distro: I don't want your ads or your distribution. Just send me some money and we'll call it even. Cool? Alright, glad we could come to an agreement finally.

*Who would not
jump at the*

Subscriptions: They are running about \$78 per year now. If you'd like to subscribe please send cash only. If you don't get any issues in the future, blame the post office not me.

Back Issues: I really don't have any copies lying around. If you go to Reckless or some place you'll probably find one behind an MRR or Punk Planet issue.

When it comes to bringing back past productions, there's quite an epidemic in Chicago this fall.

I'm not speaking here of reviving classic scripts — such as

**Dollar Bills Go Here:
The Sound Interrupt
196 Fairfield
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hewhocorrupts@hotmail.com**

Stamp on Chicago classics, as with the current revival of the Organic Theater clas-

On the cover: A picture that deals with the cover story in this issue. Child abuse in Disney World.

Theaters are bringing back shows in swift succession, dangerously close to when they first premiered, often with the original cast, director and production team intact. Fa-

Reviews: I'm not doing the zine anymore. If you want to send me stuff because you liked my zine or had pity on me for how bad it was, then by all means, send away.

any, in collaboration for the Performing Griffin's production of PA is now presenting n's Shadow," seen at

Letters

BOOKS/LITERARY, FILM

PATRICIA HEATON BOOK SIGNING: Patricia Heaton, star of "Everybody Loves

Sept. 29; Open end; Margarita Mondays: Sip \$4 margaritas; Sept. 30; Open end; Tuesday specials: Get \$2 Killians Draft and \$6 Pineappleinis; Oct. 1; Open end;

It's your last chance. Your last distressed call for communication with the lord. And besides, what better thing(s) do you have to do? Don't even try to tell me that you'd rather finish your essay on the connection between the movie Harry Potter and the development of a caterpillar into a moth...actually that sounds pretty interesting now.

Dear Sound Interrupt,

Your zine a.)is a startling blend of the essence of manhood and womanhood (to keep this politically correct) b.)is like George Bush, better taken when intoxicated or under some type of substance c.)reminds me of a traffic jam, it's slow, frustrating, and causes me to yell at my four year old son. My favorite part about your zine was a.)the time you discussed the high profile penguin and polar bear war in Iran b.)finding out that most stores won't even purchase it because it sucks so much c.)the time where you sent each reader a free wind chime if they sent in the coupon in the back of issue 4 (don't bother looking for the coupon, they evaporated into thin air after 8/3/01). While reading The Sound Interrupt I could not help but think of a.)the magical atmosphere you create in your room while writing these masterpieces b.)what Jesus will say to you after you die...so repent now before it is too late c.)how the words "pig", "imbecile", and "liar" relate to your personality and lifestyle. If I had to change one thing about The Sound Interrupt I would a.)ask you to add a classified section for dating because the last time I dated a guy was when The Cure was considered the shit b.)just stick to pictures so you wouldn't run the risk of embarrassing yourself c.)interview more bands like Earth Crisis and Strife so I could relive the times I have forgotten due to the memory loss of the ink that seeped into my brain while putting X's on my hand. I read The Sound Interrupt a.)while waiting for my bus to take me to my elementary school b.)because I thought I had heard that The Getup Kids were the main feature in it and that they were going to discuss how to pickup young girls who cry a lot c.)during a complicated surgical procedure to replace my genitals with miniature pool balls. Looking back now, The Sound Interrupt has taught me many lessons that are applicable to my life, like a.)just because something is small, it doesn't mean it can't supply the ammo b.)certain people should be forced to leave the country as soon as possible c.)the environment is important to those who see its importance.

Keep up the good work a.)lord b.)of c.)the ring

Sign here _____

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Columns

Put your ears on, come to borders, and enjoy a fun-filled day with your friends from
ey. The first 250 kids through the door will receive fantastic Disney packs to
off a day of story times, crafts, and
ey trunk filled with cool prizes!



2:00 PM Jeanie Burke offers mouth-w

The World Through Hoffa

bert Eric Inbody treat
European wines.

I've been going to punk rock shows for a decade. There, I said it. I didn't even realize that until I typed it out recently. I sat there staring at those words for a few seconds to let it sink in. 10 years. A decade. 1/10 of a century. So, why haven't I had any problems with "the scene" yet? When I refer to "the scene", I refer to Chicago in general, but mainly the scene I've been an active part of for the last 7 years or so: The DuPage Scene. Over the course of the last few months, there has been more than one person that has become a little "disillusioned" with this local scene that we have here in DuPage County. The questions are "why", and "when are you going to stop complaining about it?" What the local scene has now hasn't been this flourishing since 1991 or so. Little do a lot of these up-and-comers know, is that the "DuPage" scene existed way before any of us got on our high horses and started walking around like we owned the place. Labels like Shakefork (Downers Grove), Full On (Bloomington), Dick (Glendale Heights) and Watching (Arlington Heights) Records were putting out local favorites such as Apocalypse Hoboken, Houseboy, Gauge and Friction when scene "elders" like me were in 7th grade. For some of these new kids (the same ones that are complaining), it was when they were five years old or so. So let that be the end of the history lesson portion of this column. The first question to address is: "why are these kids disenchanted already?" I think that first

and foremost, the availability of all things music at the click of a mouse button is killing all mystiques the punk rock scene had to begin with. The fact that any one of us can go on the internet and decide if a band sucks or not before we've ever seen them perform is letting people make quick decisions before giving anything a chance. Gone are the days where the first time anyone hears a band is their first show, and here are the days where a band already has no fans before they even play a show. This isn't fair to anyone involved. These people that are already upset with the scene after attending shows for a year are the same people that pick and choose what they like before even getting out there and seeing what there is to enjoy in the first place. It's all too common today to see an unfamiliar band on a flier, go onto the internet, download their songs, decide they suck and not show up to see them play. Sure, it's a way to avoid crappy bands, but am I the only one who still gets excited to see a band that I've never heard of? The number of bands I've heard for the first time at a show that I've fallen in love with is out of control. Charles Bronson. Slapstick. Apocalypse Hoboken. Roundhouse. Baxter. Kungfu Rick. All of those bands were/are amazing live, but if I were to download some of their early recordings, I would have never gone to see them until way too late (if ever). That first Charles Bronson record kind of sucks. The Kungfu Rick/Farcus split tape is pretty bad. That Slapstick/Tommyrot split 7" is barely worth mentioning. I wouldn't be the same person I am today if I had never just gone to the damn shows and found something new. Punk rock (or any underground-type bands) shouldn't be so easy to dismiss before they get a chance to show what they are made of. Now, when is everyone going to stop bitching? The answer should be easy: now. Cut it out already. The local scene (including area codes non-630), like I said, is flourishing. Labels are abound (Sinister, Walk In Cold, He Who Corrupts, Fudgesickill), bands are out of control, and most everyone gets along. So what is there to complain about? The DuPage scene has fallen victim to exactly what it's supposed to be against. If I wanted to stay in high school, I would have failed a bunch of classes. Here's your breakdown (which could be broken down even further into specific towns, if

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necessary): -The People That Have Been Around Forever -The Bands That Are/Were Pretty Popular And Lots Of People Like(d) -The People That Haven't Been Around That Long Who Love What They've Found -The People That Haven't Been Around That Long Who Just Bitch And Moan -The Bands That Aren't Very Popular -The Totally Ignored Facets Of The DuPage Scene. The People That Have Been Around Forever:

Can be harsh to newcomers; tend to think that their shit doesn't stink, generally approachable, though. The Bands That Are/Were Pretty Popular And Lots Of People Like: This is the category where your Kungfu Rick's and Five Fingers Half A Hand's fall into. Mostly comprised of The People That Have Been Around Forever.

The People That Haven't Been Around Long Who Love What They've Found: This is the category that kids fall into who are just plain excited about finding a place where they can have fun and not get made fun of for how they look or what kind of music they listen to. These same kids usually are younger and start The Bands That Aren't Very Popular and look up to The People That Have Been Around Forever and The Bands That Are/Were Pretty Popular And Lots Of People Like(d). The People That Haven't Been Around That Long Who Just Bitch And Moan: These kids

are where the problem lies. They are the ones who make fun of the crust punk at the Rainer Maria show or who make fun of someone for liking a band they personally hate. These are sometimes the ones who start The Bands That Aren't Very Popular, but they just play whatever's popular at the time (Emo-pop, Keyboard-Grindcore, etc...). Also these are the kids that start hating the scene eventually and join a frat in college/turn "true 'til 21". Finally, these are the people I most often ask: "Can I buy your records off of you?" The Bands That Aren't Very Popular: Most often started by The People That Haven't Been Around That Long Who Just Bitch And Moan and The People That Haven't Been Around Long Who Love What They've Found. Usually fairly sloppy but fun to watch play live. More often than not base themselves off of The Bands That Are/Were Pretty Popular And Lots Of People Like(d) and have a crappy sounding demo, which just adds to their charm. Usually break up after one or more members turn out to be The People

That Haven't Been Around That Long Who Just Bitch And Moan. The Totally Ignored Facets Of The DuPage Scene: Notice before that I mentioned Fudgesickill Records. That label has been around for at least a year or so, but is just now getting some recognition due to the split sampler with He Who Corrupts Records. The label is just a small part of DuPage that is totally ignored by the scene "regulars" who grew up in Wheaton, Glen Ellyn, Lombard and Downers Grove. What about Elmhurst and Villa Park? Sure, we have Kungfu Rick, but what about bands like Unsent Letters, The Plain White T's, Backdrop, The Brockmeyers, God's Reflex, Occam's Razor, and Concerned Citizens? These bands are all DuPage, but never get invited to play any shows outside of their area. Sure, some of these could be The Bands That Aren't Very Popular, but that doesn't mean they should be ignored. The previous groups could just as easily be reverted back to circles like the Jocks, the Popular Kids, the Unpopular kids, the Freaks and the Bible-Bangers that we had in high school. Welcome back to high school, DuPage. Playlist For This Column Being Late: Sage Francis, Hatebreed, Eyedea and Abilities, Ben Lee, Down In Flames. Less Than Jake, and NWA.



**CRAIG
SINISTER**

Rail Three

I used to be involved with a TV show called Rail 3 a while back. We used to go interview bands and tape shows and essentially make a TV show every week that was truly alternative. I worked my way from doing grunt work to segment producing to producing shows. Along with that I learned a ton about the music industry, cameras, producing a TV show, lighting, etc. I have interviewed and taped bands like Bad Religion, Suicide Machines, Buzzcocks,

Goldfinger, Toasters, Oblivion, Rocket from the Crypt, Unwritten Law, Dance Hall Crashers, etc. This is one of my experiences with Rail 3. We were going to be going to do interviews at the second Warped Tour at the World in Tinley Park. We all got there late as usual and as usual Tom, the executive producer was in a frenzy to get everything ready so we could leave. I had interview questions, and we loaded the van and we were on our way. The people on the trip were Rick and Derrick Frontside, Matt, Tom, and myself. As usual we were late to the venue, however it wasn't too bad, they weren't that mad. So we went into the press room and we forgot a filter for the light. So Tom rigged some acetate that worked out perfect. We waited for an hour no bands. We gave our request list of bands we wanted to interview to the media manager for the tour. Then this large black man came in the room with a pavement beanie on, he said "hey are you guys Rail 3"? "Yeah". He said cool, I do some of the running to get bands here and there, "I'm (whatever his name was)". So we talked for a bit, then I said "yeah, we wanna interview NOFX, Fat Mike has bleached hair and is the singer", the dude said, "yeah thanks I've been on tour with them for a month, I know what he looks like". Then he left and I sat down and felt like a moron. We had a running joke for about a week about this band called Fluf. They had a video which includes the obese singer running and drinking a 40 and puking, its fucking gross, yet funny at the same time. So the joke was I was going to interview him and he was going to start fucking me during the interview. So at about 1:30, guess who walks in, the singer of Fluf. I got really scared for no reason, well because our joke had him fucking me in approximately 5 minutes. He asked "hey who wants to interview me, I'm from Fluf, where is Rail 3", Tom was out of the room at this time, I pointed to this skinhead looking guy with a solo camera and said I think that is them. Matt and I looked at each other and laughed. The skinhead guy looked confused but interviewed him anyway. So we had an interview with Rocket From the Crypt before they played, 2 dudes from RFTC walked in with another guy. So we were talking before the interview and I found out the 3rd guy was in CIV. "Hey can you move out of the camera area" I asked. "no its cool, they didn't play today, and

were both tripping on acid, and he is riding on our buss, its cool man.". "Right that's cool and all but we'd like to just get the band in on this one", "No it's cool he's from New York". That interview sucked cause they were all fucked up on drugs. Then this guy from Unwritten Law came in all fucked up on something, during the interview he almost tipped himself over and the table fell down. So we got to sit in this room for a few hours interviewing these bands who were all jacked. We got nothing out of the day yet. Then this guy from Fishbone came in to be interviewed by the same skinhead who interviewed Fluf. He was talking about all this political stuff, yelling at people waving his hand around. It was the best, he was yelling about how blacks are segregated still, how horrible stereotypes still proliferate, etc. It was amazing. Then Tom let us out to see some of the show, we saw NOFX, Pennywise, RFTC, Alcoholics, Blue Meanies and maybe one or two more. RFTC blew me away, I still remember their shiny shirts. We were back stage at the Warped Tour hanging out with people like Fat Mike, Ben Weasel, Larry from Pegboy, and all the bands. I was 15 or 16 at the time, this was the most amazing thing I've ever done I thought to myself. Even if we didn't come out of the show with any usable tape, it was a great experience. The point of the story is that I have been thinking about all the great times I used to have being a part of the TV studio and Rail 3. I had these great times because Tom Sullivan let me get involved in this great thing. Tom recently got diagnosed with cancer, a typical response from me was, man that is horrible. But then I thought about it, he is one of the nicest, most genuine people that I know. He dedicated his life to working with kids and making TV shows. He put up with us acting up, and being kids, for years without too many thank you's, or we really appreciate this. I just wanted to say thank you Tom!



**KAT
PETERS**

So as always, this article is something that I'm writing so late that I'm not sure if Ryan will even put it in (sorry Ryan). I always plan on being so on time, maybe even early. Never really happens that way. I think I'm going to do the whole update thing again. So this is it. This is what's new, or maybe not so new with me. I've been jobless for about four months now. Quit the whole waitress thing and never looked for anything new. I'll probably go back to that soon though. Maybe tomorrow. Maybe, maybe. Anyways, at that point I was only going to school for two and a half hours a week. Uh huh. A week. I've been lazy and unproductive and I can't even make up a good excuse for it. It seemed relaxing at first. Seemed like a great idea. As it turns out, being lazy and unproductive actually just makes you feel lazy and unproductive. Amazing how those things work. After coming out of a semi-long relationship it was pointed out to me that after having been in two relationships that together stretched over the past three and a half years, things get a little confusing when you're left without. I was told that I don't know myself without someone walking next to me, leading me around or following a little bit behind. I guess it sounds about right. I don't know how to do this right. So far all I know is that I'm still learning how to call those few people that I never before found the nerve to call. I've finally noticed that there's certain people that I spend time with only out of habit, but on the other hand, there's actually people that I've secretly grown to rely on. I figured out that if you're not careful, and even if you are careful, you can lose the only friend you needed. And sometimes, there's nothing you can do about it. I don't know how to try harder than this. Who am I going to have cupcake eating contests with now? This is where I flip back and forth to different subjects...confusing, huh? I've learned that after going from all to nothing with someone, there are things that you can say in your head or on paper that you could never say out loud. And I've learned that after a month of nothing, hearing someone's voice over the phone doesn't compare to the way seeing them used to make you feel. I've learned that I linger over all the wrong things. Like this:

I'm meeting new people and forgetting what it all used to be like. So this is where I call the library and try to get me a nice quiet little job, and this is where I try to pick up some hours as a waitress again. This is where I try to focus on school. And this is where I drive around a little bit more and sing to a lot of really bad tapes in my car. This is my cheapest, and most needed form of therapy. As always, my email is moonkat41@aol.com. And if anyone wants to do that whole hate mail thing again, you can send it to Ryan and he'll give it to me.



**DAN
AGENT**

photograph by Sierra docu.

Special Brew: A Niche Market Coffee Shop Ousted by Gentrification

Often times it takes losing a special thing to realize just what you've lost. In this case, a humble coffee shop known as Nervous Center, has finally closed its doors. The Lincoln Square neighborhood has continued to increase in property value, and plenty of residents just can't afford to keep up with the escalating rent prices. Nervous Center, stood its ground for seven years at 4612 N. Lincoln, just one store east of the newly rehabbed Davis Theater. Co-owner brothers Rich and Ken Syska wanted to create a place untainted by corporate evil, thus only serving independently produced sodas (Filbert's and Blenheim), they roasted their own coffee beans in huge wooden barrels over flames, and played strange music over the sound system at all times (not a coincidence actually, it was always the radio tuned to WZRD 88.3 fm). As far as "culture", Nervous Center, along with Davis Theater, Laurie's Planet Of Sound Record Shop, Record Roundup (also closed recently due to high rent prices), Golden Angel Restaurant, and The Sulzer Library were the closest things the neighborhood had to

language of representation."

As Charles LaBelle's double slide projection, "Suddenly Last Summer," illustrates, it can be a powerful language. The slides

tion, "Documentation of Blackness," which centers around a large self-portrait with flowing

entertainment / information / socializing that was halfway decent. Nervous Center filled a void in the Chicago music scene by providing a small, intimate venue where musicians could play without having to be well-connected or well-known in the underground music community. While the focus was definitely experimental and avant-garde music, quite often the bookings would become really off the wall and throw in everything from punk rock to hip hop to electronic, etc. Over the years, Panicsville, Ken Vandermark, Pan American, members of Tortoise and related projects, TV Pow, Tim Daisy, and others all performed within the friendly confines. I began setting up some shows every now and then, some of them punk rock shows full of beer spit and basement crusty smell and some of them shows with Erbis Rhombus, a project I started which married funk, jazz, avant-garde, freestyle hip hop, electronic, rock, psychedelic, soul, dance, and dj'ing. Erbis Rhombus would pack the basement of the Nervous Center (at least 100 people sometimes, which was far too many to fit comfortably, but who cares?!) with a full-on army of musicians. Here's a list of most of the line-up: Mando Perez- guitar / vocals, Dan Agent bass / guitar / percussion / electronics / drum machine, Stefan B.- drums / percussion, DJ Geewa- turntables, DJ Moreorless- turntables, Dan Lieber- drums / percussion / piano / keyboard, Mikey Jacobs- bass, Tony- keyboards, Steve The Dreadie- hammond b-2 organ, Aaron Getsug- baritone & tenor sax, Steve 'Enforsaken' Sagala- baritone sax, Dominiche Morris- trumpet, Charlie Malave- upright bass, Joe Calderon- percussion, Army of Juan- vocals, Kevin Miller- alto sax & clarinet, Zeeshan- spoken word, Eric Lab Ratt- spoken word, John Heinze- drums / percussion, and a few people I missed, sorry. Some of the best shows that I saw were at Nervous Center....here are some of the best groups I have seen: -Michael Zerang- drums, Jeff Parker (of Tortoise)- guitar, Fred Lohnberg- Holm- cello, Josh Abrams (of Town And Country)- upright bass. -Lab Report / Big City Orchestra -The Mascots - drums, Apparatus / Highway Maniac -Basic Food Group / Blinded From Glue -Double Trio (2 basses, 2 saxes, 2 drumsets) -Yakuza / Keelhaul / Bible Of The Devil. Well, if you are still interested, check out

www.nervouscenter.com. Peace. To chat about whatever, email me at danagent@hotmail.com.



Nine to Five

Nine to five. I currently hold a full time job. It takes up approximately 40 to 45 hours of my week. I am paid well, like the environment and lots of other compliments I don't wish to list. I am concerned over this sense that I have. It is a sense that people who work for a living are selling out. That they will no longer have time for the things they loved in their youth. I am here to tell you that is not true. I see it completely differently. I feel like I can contribute more. My nights are free now, no longer have to worry about college night classes. More money in my pocket means more money for a band I like. More shows. More everything. And from nine to five, I am myself. Dress up rarely. Comfort level is above that of being a student. I get paid for doing something I love and at night I do the things I love and pay for it. Which would you consider bad? So for all those people who hate their job yet still go to shows and what not, I hope for all the best. For kids growing up doing it for the money, fuck you. You will hate your life and what you do. Try and enjoy that. And for people like me, have fun, do what you want both night and day. I want to become condescending and tell you not to become your parents, but I won't. Just get your career and forget everything you did before you were twenty. That was your youth. Don't learn from it. Don't expound on it ever. Because you won't learn a thing if you haven't already. Email me if you have any comments at xavii@desenei.net.

LYDON: Stephen McClymont new paint-



HEATHER

Disclaimers Are For Suckers

I'm not sure if I believe it yet. And when I do believe it, I'm not sure if I can accept the responsibilities that come with this acceptance and the claim that I'm not actually apathetic. And the worst part is that I'm almost certain if no one were looking I'd slip right into that lethargic shell that covers most of this population since day one. It's this obligation. This piece of paper with the word 'change' scribbled on it that hangs over my head 24 hours a day. I didn't realize that this scene, this subculture, this world that I accidentally lent myself to had so many obligations. My entire wardrobe was made in a sweatshop. I don't care. But if you ask me about it I'll tell you that the right way to combat evil corporations that use sweatshops is not to boycott them. In fact it's quite the opposite. You see, these people need jobs. If we were to run Gap out of business people all over the world would lose their jobs and there would be no bread, as opposed to very little bread. So we should work together to get wages up and conditions improved. The funny part is I don't care enough to do anything about it. I went to a rally once, well a speech. I heard this guy talk for over an hour about something I couldn't care less about. He was talking about... well I don't remember. I was probably thinking about ice cream or how I would probably go buy a new pair of Gap jeans after this asshole shuts up. I'm straight edge. Maybe one of the only semi political groups I belong to. I claimed straight edge in 8th grade; I hardly had a political agenda. Those X's looked pretty sweet, and if I wasn't straight edge I couldn't have adopted that cocky attitude that gave me the upper hand in so many relationships. But I suppose when people ask me I'll tell

them all about how being edge gave me the opportunity to see the world in a different light. I'm not corrupted or 'poisoned' with societies corporate control and oppression that happens to come in alcohol/drug form. You'll be impressed by my dedication and my plan will work. I can fit in, belong to something larger so I don't have to be alone and I get to impress the people whose approval I seek out daily. I'm a philosophy major. I read intellectually elite existential crap on a daily basis. I don't understand most of the essays I read the first time through. I'll reread them until I get the point. And then I have to ask myself what is the point. I read and read and understand so that I can talk and debate about these philosophy's that basically tell me nothing matters in the end. I'm a walking, talking, arguing hypocrite. When people ask me what the point is, why am I a philosophy major and what does it matter in the end I won't really have an answer. Because I agree, there is no point. So I'm not sure where to go with this one. I could really believe in this existentialist bullshit and be a hypocrite for pretending to care. Or I could not know what the hell I believe and be a hypocrite for pretending I have something figured out. Anyway you look at it I'm keeping track. I did Food Not Bombs for a while, I saw Ralph Nader speak once, I volunteered at a couple places, I wrote a zine, I tried being vegan, I bought zines and never read them, I played the game and got sucked into this bullshit that we call a scene. The truth of it is I'm too privileged to ever empathize. I'll never know what it feels like. I'll go home and talk to my boyfriend whom I love on the phone for an hour and then I'll read a message board or two and insult anyone who clearly doesn't understand. I'll wake up in the morning and go to community college for rich kids and think that I'll grow up to do something important. But I won't. I'm in too deep and there's little to no chance that I'll ever care. Call me out. Call yourself out.



RYAN
DURKIN

MISTER BOFFO

THE KIND OF THING
THAT'S JUST NOT

Thoughts on the Season

Winter/Spring: Don't wear women's gloves to school if you are a male in fifth grade...the kids will tear you a new asshole...trust me.



**TODD
FUIST**

Three Things

Two things on my mind. I'll keep them short so you don't have to be bored with my rambling. 1.)School: I'm a grad student. I'm attending grad school so I can be a teacher. I have a dilemma about this. Part of the reason I want to be a teacher is selfish. I think it looks like fun. I'd be able to read and write a lot. I could hang out with kids all day and talk about stuff I'm interested in. I get summers off, etc. The problem is that I also recognize how fucked up education is. Higher learning institutionalizes you like nothing else I've ever experienced (I've never been to jail... but I digress). A lot of people I know are graduating from college right now, and there seems to be this general freak out among people who actually finished school about what they're going to do with their life. For almost 20 years we've been handed a schedule, etc., and told what to think, how to behave, and what to do. Once people finish, they seem to deal with the freak out by going one of two routes. They either flounder and do almost nothing or they re-institutionalize themselves by getting a "real" job (that thing we're all supposed to be going here for), a car, a house, a family, etc. Neither of those sound appealing to me, and frankly, I think they're both detrimental to the human spirit. So why the hell do I want to become a line worker at this asshole factory? 2.)Punk kidz and politics: I'm fucking sick and tired of the fact that it's a liability to have opinions in the punk rock scene. I do my best to keep

my opinions rather soft and fluffy so as not to hurt anyone's feelings, but I do happen to have some social / economic / political ideas about things, but expressing them seems to have become against the law. I feel like anytime someone says anything about not supporting corporations, for example, some smart ass says something like "oh yeah... well you own a computer that was made by a corporation, so you're whole point's null and void and you're just a big hypocrite." Feminism seems to be another hot button issue. Punk boys suddenly start sounding like Pat Robertson when you say the word "feminism". It really gets annoying sometimes. It's like a broken record. Correct me if I'm wrong, but that whole "political correctness" thing and hardcore were pretty fashionable when worn together a few years ago, right? How quickly things change. It just gets annoying to feel bullied out of expressing your opinion. I don't profess that anyone has to agree with me, or even listen to me, but there's something so disheartening about people being mad at the mere fact that you have an opinion. 3.)Shows: if you want to play out in DuPage, e-mail us at shows@thedupagecollective.com, or just go to the website at www.thedupagecollective.com and follow the instructions there. Likewise, if you'd like to e-mail me directly, my address is todd@positive-thinking.com. We'll talk.



**MIKE
LORR**

Friday Night At the Movies: Stealing Back Our Leisure Time

During Christmas Break I did an awesome thing. It was a very cold, boring, and what looked to be a very "go to sleep early" day, but then my buddy Mark called. He was like dude let's go see a movie; we can sneak in and stuff; it's really easy especially at the

superplexes around town. I was game; what did I have to lose except the boredom of my home environment? So, I called my other buddy Tim; I picked Tim and Mark up and we were off to try and see a free movie. Along the drive, I forgot what our real mission was and Tim didn't know until we walked up to the swarming Friday night movie crowds at the front door of the behemoth picture show house. Mark quickly reminded us that we were going to get in without paying by first limboing under the ropes and then strolling past the ticket taker like we already gave him one. When pulling these kinds of schemes it's important to remember to be confident (after all the CEOs of Enron didn't rip us all off by being clumsy and obvious; we had to take the same approach as the Enron execs to pull off the movie going experience). After mixing in with a crowd of people we walked directly past the ticket taker and to the showing of the Royal Tenenbaums. The plan went off without a hitch. As soon as we walked past the ticket takers we were free from the confines of wage slavery: working and paying for living and entertaining ourselves. That movie had to be the best one I've seen in years just for the fact that I didn't have to part with the products of my labor (well that and the fact that Royal Tenenbaums is funny as hell). What made this experience awesome was that me, Mark and Tim were able to sneak in together and take part in subversive maneuvers as a collective and then we got to laugh about it afterward. If you have never tried sneaking into a theater, it's a rad experience worth trying; it makes going to the movies much more fun and much more "real." For those of you who think this is illegal or somehow is bad for business; I ask one question—how much is it worth following rules and constraining your actions at the expense of living and bringing to bear all of your humanity on life? As long as the media triples and quadruples the price of seeing a movie compared to what it took to make it, celebrities have the ability to own small countries, and I have to be a wage slave—I will creatively resist hahaha. For other good ideas and cool heists to pull try finding a book called Evasion. It's about a guy who train hops, dumpster dives, squats, and lives. All questions, comments, and vicious attacks can be directed to: counterAfriktion@aol.com.

CTION 5



AURA
LEE

Yea. Fuck You

So a certain Mr. Ryan Durkin approached me not too long ago, asking me to help fill his gender quota and write for the next issue of The Sound Interrupt. Here's your damn article. I live in Downers Grove. Right in the middle of Dupage County. Yea, xDupagexCountyxHardcorex and all that. Scene pride, right? I'm not complaining about where I live, or the scene that I'm a part of. It has its good and bad points, just like everywhere else. For one, the kids fucking rule out here. Attendance at shows is excellent, and has been steadily increasing since I started becoming involved in "DuPage biz". What I like about the kids out here is that the vast majority of them don't act like they've got sticks up their asses. I enjoy hanging out with kids and going to shows where the people are generally down to earth, not uppity in the least. Not to say that those sorts of folks don't exist. Every scene has them...the kids that ruin it for everyone else. These people are the ones you'll see at shows, sporting the latest core-wear and saying things like "I think it really sucks that (insert fairly well-known hardcore band) tries to rip off (insert lesser-known hardcore band) on their new record. I mean, it's been done before, they should make something original", and looking down their noses at the newer kids while wistfully reminiscing about how much better the scene used to be. Do I wish pretentious fucks like this didn't exist? Sure. But thankfully, there are hardly any of them around here. Besides, they give me something to bitch about. Another think that I think rules about living here is that the shows are fucking off the hook. Not only do the bands that play here (both local and out-of-state) rock hard, shows are incredibly diverse. It's not uncommon to go to a show

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They want's looking for a life.
They want's looking for a life.

FISH

out here where none of the bands sound like each other. There's plenty of kids that put on shows in their basements, and the attendees of these shows are generally very accepting of the bands that play. Diversity is pretty well received, which is what I think sets DuPage apart from the other local scenes. I've been to shows in Arlington Heights and in the city where the rule seems to be that if a band doesn't play moshy hardcore at a show, then most of the people there aren't gonna understand it. The most common expression on the faces of the people at these shows is "You can't kickbox to this... what the fuck?". This article isn't about comparing scenes, however, so on to my next point. Another thing that seems to be a blessing and a curse is the infamous www.lightblueextra.com message board. While the board is the perfect medium for sharing information about and learning about bands and shows, many people (myself included, I'm not saying that I'm not guilty in the least) take advantage of it and use it in ways it probably shouldn't be. I've seen more petty arguments and immature disagreements get way out of hand on that thing. In any extent, I wouldn't know about half the shows that come around here, nor would I have a steady source of entertainment to keep me occupied when I'm online late at night and horribly bored. But what the fuck do I know? I'm just a 17 year old kid from the suburbs. Anyone that actually took anything I've written seriously should email me at 63Aura@positive-thinking.com.



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issue 6
interviews with
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and the **LULABELLES**
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MUSHUGANAS

Few bands in Chicago have been around as long as The Mushuganas. The band continues to bring their rock emphasized twist on punk to crowds around Chicago and the Midwest stirring up more and more attention through each show. Questions answered by Craig Mushugana.

Choose three words that begin with the letter "F" that would help someone who did not know what The Mushuganas sound like get a feel for your sound.

Faces, (Ric) Flair, frenetic.

What is the main difference between The Mushuganas that existed 5 years ago and the current Mushuganas?

5 years ago we were broken up. We were gone from November 1996 through December 1998. So 5 years ago would be April 1997. Before April 1997, I'd describe our band as being alienated by everyone. It was not a fun time to be in our band because we were slowing down, musically. We were learning our instruments better and writing songs a bit slower. I guess we alienated our fans by not playing faster stuff, but this was also the time when a lot of the punks were getting into the grindcore scene, and leaving their punk rock roots behind. Had we kept playing our earlier stuff, we still wouldn't have been nearly as fast as people wanted. Nobody came out to see us, and we were living so far apart from each other that it became a drag to get together to practice, and it became a real drag to perform in front of five people. A little bit after April 1997 we got back together because we were living closer together. Joe and I moved back to Chicago after living in or near St Louis. We reformed with Pete Oblivion on bass, but soon got Ron from Lunkhead in the band. We came up with a few really good songs—songs we were kind of amazed we could write. We have since overplayed one, and as a result don't play it anymore—but the song "Heartbreak '98" took about a whole year to write. That was the first one we wrote after getting back together. But we fell into a rut, exactly like we did during our first four years together—we had a hard time writing new songs. Seriously, we write maybe 4 songs a year that we keep. We probably come up with 20 total a year, but we throw out so much stuff. Anyways, we had a hard time writing, and we never played out of town. So we played the same clubs in Chicago over and over, and we wore out our welcome. Ron moved to Washington, and we were lucky to have Aaron rejoin us. We recorded our second album with him, and we're getting ready to do our third. One problem we've had since about 1995 is finding our crowd. When we started we just played basements, and that was great. We just played for friends and high schoolers in DeKalb, pretty much. We were a pretty big hit with the people and bands from Chicago when we started playing out there. And we were a huge hit when we moved near Homewood. I wrote Aimed Wrong, and things haven't been the same. We're too rock n roll for the punk crowd, but we're too punk for the older rock n roll crowd. I have the feeling like we can set everyone on their ear with our live shows, but nobody's willing enough to get down. Every once in a while we'll get some people slamming into each other, and that makes me feel great, like we're finally fucking getting through to them (again). But, you know, we've been doing this a long time now—playing really

loud, and playing aggressively (except for the period right before we broke up). It's strange, but I think people are realizing how long we've been around (almost 10 years), and that we really have been doing things our own way for the whole time, and that we are one of the only punk bands to still be around all this time, and they can appreciate it.

In your opinion, has punk become less or more dangerous and suspenseful in the present than it has in the past?

I think the lines of what's punk and what's not are so blurred right now, and have been for a while. I wish there weren't so many factions of it, because that might make everything clearer. I think punk attitude is the most important part of it. Musically, who knows? Most stuff that's marketed as punk right now I think is a total waste of time. What the public sees as punk is absolutely not threatening anymore. Anyone can get a tattoo. Anyone can dye their hair a strange color. Anyone can look into a camera and sneer. I don't give a fuck about that. Saying "fuck" on the microphone doesn't impress me. I think everyone who thinks or says he is a punk has got some sort of idea of what that means. It seems that lots of people believe being a punk means dressing a certain way and having their hair a certain color and spiked. Other people look at punk as a type of music. There are bands who "look" punk, but are actually just a pop band because they are threatening in no way whatsoever. It makes me sick. There are bands who try so very hard to do something different—odd time signatures, odd instruments, you know—and they do it because they believe punk music is about doing something *different*. "The punk movement in the 70s happened because the music was so very *different* from what was out there". And that music also doesn't do it for me. The punk bands playing the most vicious music have hippie attitudes that drag them down. Meanwhile, all the regular kids are the ones acting crazy and taking chances. And what if a punk band reaches through and gets many people to react? They're sell-outs! What great friends we are to each other! Do I get off on tangents, or what? Sorry.

Besides playing in The Mushganas, what other things do the members of the band do?

One of us is a painter, one of is a silk screener, one works in shipping for a distributor, and one works in a pharmaceutical plant. Joe DJs at Club Foot on Tuesday nights. Nathan also plays drums for the Ponys. We all cook.



Name one thing you like about the Chicago punk scene and one thing you dislike.

To tell you the truth, I don't know what the Chicago punk scene is. If we're a part of it, I have no idea. I have been wrapped up in school about the last 5 years and make it out when I can, but I am lost in the music scene. I really like The Mashers a lot. If you want to talk about a crazy band to go see, they are it. Otherwise, I'm not on top of the scene for two reasons: 1) I haven't had time to go out to shows, between school, work, and moving four times in the last year. 2) Punk bands seem to have life spans so short that I miss them by the time they break up. That said, I like the number of venues. It seems like, on the north side at least, there are lots of places to see bands play, and you can get to them all fairly easily. I have come to think that punk shows are most often held in houses. House parties are where it's at. Everyone is pretty much themselves, as opposed to most clubs I go to. People are doing whatever they want, they bring all the beer they want, and it's all a good, cheap time. What I dislike about the Chicago punk scene is the number of bands. I also am fed up with the press in this town. There are two free music and culture newspapers on the north side that cater to the music we play: The Reader and New City. In the three years we've been back together they have mentioned us twice. Twice! Those were both by New City, who actually recommended people go out to our

shows. But we released this great album and neither one said anything about it. We've sent them about 5 copies each.

TEMPO

FRIDAY

SEPTEMBER



What were your reactions to the events of September 11th? Do you think the US's course of action is justified?

I spent the day of and the day after that happened watching the tv. It was hard to not watch it. I'm not going to go on because anything else I could say would be too obvious. As for the U.S. course of action, I think it is kind of ridiculous. At least what they tell the public that they want to find the leaders of the terrorist groups—please. I really think Bush thinks the war is over if they capture Bin Laden. Again, I'm not breaking any new ground by writing this stuff, I'm just answering your questions. There needs to be other changes for this thing to slow down—I don't think it will stop. Everyone is too macho to back down, so it probably will not come to an end.

Tell us about your new CD and where one can pick it up if they'd like.

Our newest CD (Mushuganas 2, or Including Heartbreak '98) came out a year ago, I think. It was the last record to be recorded at Attica Studio. It is my favorite thing we've recorded because we got so much better in the time since the first album was recorded (1996). It is available through our website www.mushuganas.com, through Choke Distribution, and at some record stores. We also sell them at our shows, so there are a few ways you can get it.

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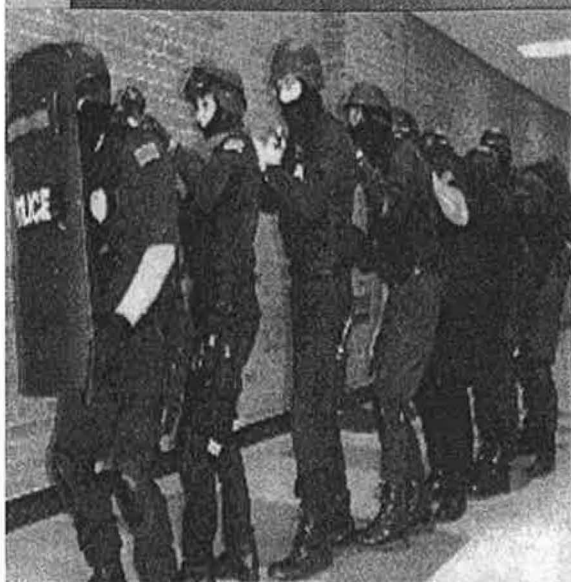
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Police Blotter

■ A vandal threw a cast-iron sink through the rear window of a 1997 Toyota recently in the 7100 block of Exner Road, police said.

■ Three men Friday robbed a pizza delivery man as he man walked from his car to an apartment in the 1300 block of Monomoy Street, police said. Three men, one armed, approached the delivery man and demanded money. He handed over his wallet, and the robbers fled.



■ Several cans and bottles of beer and a bottle of sparkling grape juice were reportedly stolen recently from the garage of a home in the 700 block of Wingate Road, police said.

■ A Batavia man is being held in lieu of \$250,000 bail after police said he made a telephone threat to an acquaintance that he would shoot him with a shotgun. Police said an investigation determined that the offender had placed an order at a local firearms retailer to buy a shotgun, and John Kessler, of the 1600 block of Richter Drive, was charged with disorderly conduct.

■ A Villa Park man was arrested after police said his vehicle swerved into the lane of an oncoming police squad car on Church Road near Sheffer Road. Police said John Hill, 66, of the 400 block of Monterey Avenue, was charged with driving under the influence and illegal lane usage.

■ An 8-foot-tall Homer Simpson blowup doll was reportedly stolen Friday from outside a home in the 5500 block of Belmont Road, police said.

■ An employee of Smith and Richardson Manufacturing, 727 May St., was arrested after police said he punched his boss in the face during a dispute. Police said James Nally, 55, of the 1000 block of Mark Street, South Elgin, was charged with battery, police said.

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Look closely, the sign says it all

By
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are married in well life and now. I understand of the sentiment be-

Making money requires the utmost delicacy

By
Hewhocorrupts

THE ARRIVALS

I've always had a lot of respect for The Arrivals. Few bands have been able to maintain the sincerity and passion for their music that they originally started with. The Arrivals have done this and more and I look forward to many more records and performances from this great Chicago band. Questions answered by Isaac.

Since you originated from the south suburbs, in your opinion, what is the biggest difference between the suburban scene and the Chicago scene?

I don't know if we're the best people to ask about the south suburban scene. When we were in high school, none of us had much money to spend on records and shows and stuff. To a great extent, that excluded us from any real scene status. We knew that a scene existed, we knew kids in the scene, but we didn't really think that it included any of us. Dave M. had more punk records and had been going to punk shows for a longer while, so he was more familiar with the south suburban punk scene, but based on discussions we used to have, I think he felt just as much an outsider as the rest of us. Dave M. and Dave K. were in a metal band during the first couple years of high school, before I was around, but I think the Thirsty Whale was the main place they played out. I think that was a totally separate scene. I'm not sure. I remember The Rodmans and Eighteen and 100 Proof were some bands we played with more than once back in the day, and they were all from the south. We did have a little scene in Blue Island, also. There was Mest and this band called Random 55 and us. When we started, that was our scene. Back to the question though, the suburban scene/Chicago scene differences. When we started playing out in the south suburbs, the scene was primarily composed of people who were just beginning to get into punk rock. Except for a few people who were obvious super-lifers, it was generally hard to tell the fly-by nighters from the people who were in it for the long haul. That's what's quite unique about a rural or suburban scene. There's usually not much of a history to feed into it; it might be something that lasts a few weeks or it might last several years, depending on how dedicated people are and whether or not they stick around. I guess the Chicago scene seems more permanent. I think that a lot of the people who have decided to make music a significant part of their lives have come to the city precisely for that permanence, and, in turn they help keep it permanent. For people like us, it's important to find other people like us, and the city is a good place to do that.

movie biz

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College's Film Departm

What are your thoughts on the well-known club, Off the Alley that shut down awhile back?

The club was great and the people who ran it were great. We definitely wouldn't be a band right now if there hadn't been a place like Off the Alley to accelerate our enthusiasm. People like John Benetti, who were both well informed about good music and dedicated to DIY punk rock, worked their asses off trying to make sure good bands came through Off the Alley. It was really so lucky, because all the work was done for us. We just had to show up and watch or play great shows. Really, it's a sin the way we all took their hard work for granted. Also, unfortunately, the owner was a jerk and too many people were snooty about playing or going to see shows there. A lot of people talked shit



about Off the Alley, but deep down that place was a really good thing. Where else could we kids have gone to get our rocks off. If it would have been community youth-theater or soccer the local government would have been drooling to sponsor programs that successful. And to boot, Off the Alley was mainly run by kids working for minimum wage or less.

Name some of your favorite local bands that are playing out today.

I feel a little uncomfortable answering this question. A few bands would come to mind and I'd put them down and then I'd remember fifteen more bands that I should have noted and then I'll feel like shit for not mentioning them. There are tons of good bands in Chicago. Almost every time I go to a show, I end up liking something about one of the bands. I'm in a punk band because I like small music; it's modern American folk art. How about this, I'll tell you the six CD's that happen to be in my player right now. I've got Toys that Kill's "Citizen Abortion"; Dillinger Four's "Midwestern Songs of the Americas"; Pavement's "Crooked Rain, Crooked Rain"; The Who's "Sell Out"; Rocket From the Crypt's "Scream Dracula Scream"; and Bruce Springsteen's "Greetings from Asbury Park N.J." (that's not mine). Radio Birdman is on the record player. Guided by Voices and Motorhead are in the tape decks. They're all top albums in my opinion.

How was your European tour? What surprised you most about your experiences in Europe?

The tour was great. Most bands that tour Europe are big enough that they just hit the big cities, often going from club to hotel the whole way. For us, touring Europe was much like touring in the States: we were fed by the venues or promoters or private individuals; we stayed at peoples houses; we had to sleep in the van a couple of times when there was no where to stay; we hung out in the clubs with local people, and we played for crowds ranging from eight to eight-hundred. The most surprising thing was the extent to which Europeans (except maybe the British) offered hospitality to bands. Free food, free drinks, and a place to stay were offered everywhere we went. Even when we didn't have a show, people often put us up for the night and fed us. It was really quite inspiring. Plus just the fact that we were touring Europe was pretty cool. Taking a shit seems cool when you're in Europe.



If you had to name one band that got you into punk, who would it be, and why did they make you interested in getting into punk?

The Pixies were the first contemporary punk rock band I really dug. Until I was in seventh grade I hardly listened to anything that had been released in the previous fifteen years. We never had MTV and I didn't like pop radio. I owned one tape most of my childhood. I tried to get into hair metal and then into rap when my friends were into that stuff, but my mom didn't go for it. My dad listened mainly to the oldies station, British invasion era rock and roll, and folk. When I started getting into music, I just got into the stuff that my dad was into, because the records were right there, I knew the music, and that was easy. I read about the music and listened to it and started playing guitar. When

DILBE

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I was in eighth grade I decided that my dad's music just wasn't enough for me. But I didn't have a big brother or friends or anybody close who knew much about alternative or underground music. Instead, I paid careful attention to some people who I thought were cool to try and catch on the fly what they were listening to. They'd mention a band and I'd go to the library or music magazines or whatever to try to find out more. And we had this great used record store in Springfield, where I lived. When we shopped there, my dad would ask the guys working to hear a record if he didn't know if he wanted to buy it. So I did the same. I'd ask to check out anything that looked unconventional. If I liked it, I'd buy it. I got some Pixies and Naked Raygun, Dead Milkmen, Primus, Jane's Addiction; I don't remember what else. I know some of these don't seem very underground, but they were underground as hell to me. I also bought some of the hair metal I missed out on: Motley Crew's "Dr. Feelgood" and Aerosmith's "Pump", and some Led Zepplin and Grateful Dead and other classics. I had like twenty years of music to catch up on. Anyway, The Pixies. When I first checked them out, the music was like nothing else I'd ever listened to, and miles away from radio crap. I loved the band and the music all the more because their sound was so intentionally unconventional. Up until that point I assumed that musicians always tried to sound as polished as they possibly could. With The Pixies, though, I could tell they were trying to sound sort of weird on purpose, and I thought that was genius.

Where would you rather play a show, in a club or a basement and why?

Just after coming off of tour with D4 we had a show at the House of Blues. After playing so many awesome punk shows in small bars and cafes, the House of Blues just seemed fucking ridiculous. Disney couldn't have done a better job at devaluing rock. I think Rock and Roll McDonalds down the block is more respectful to music as art. My biggest frustration with music in general is that people have become music consumers rather than participants. People show up to a live musical performance as if it's a movie. I've heard plenty of compliments paid to the fact that a band's performance sounds just like their CD. It's a shame that perfect mimicry and predictability have become the ideal. People don't want bands; they want robots. And the House of Blues is just the kind of place that encourages musical consumerism. You're supposed to just show up, see the canned concert that you paid for in the canned venue that you're attending, and then go home unchanged. I've never been to any other House of Blues except the one in Chicago, but I'd bet that each one looks exactly the same, the Walmart of music. Everyone knows exactly what to expect, every time they attend, anywhere they go. The real shame is that when people learn to be music consumers they start acting the same way at Off the Alley or Fireside or even in basements. I love it when bands are technically mediocre and the show is still great. It just goes to show how it takes bands believing in what they're doing and people coming together to really make good times happen.

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SEAL THE JUICE



Seal The Juice / #1 / Free - Shit, this zine is weirder than eating spicy chicken wings while listening to Mariah Carey records backwards. And trust me, there's nothing weirder than having pieces of chicken stuck between your teeth while listening to the lyrics of "Dream Lover" backwards... fuck! In between the numerous pictures of cornfields, old men, and animals are interviews with Shellac and Ballboy. This is a little too much for me. I suggest you stick to the KFC and Mariah Carey records... no offense. (No Address)

OCTOBER 19 & 20

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Lost and Found / #4 / Free - I always look forward to reading this zine. It provides an interesting view of the Chicago scene from a younger perspective, which is always cool to see. This issue has interviews with Sinister Label, Garrison, Pilot to Gunner, Orange Island, and those GAP heartthrobs in Grayson. Rounding out the zine are listings of upcoming releases and shows and some insightful articles. Andy Ditch's reviews are almost as funny as his skills in mini golf and you can take that to the bank and make a savings account of it Ditch! (Lost and Found / 100 S. Brainard Ave. / LaGrange, IL 60525)



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Edgewater
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Flashpoint / #3 / \$3 - Super interesting and at the same time frightening, this issue of Flashpoint deals with healthcare. The main theme is questioning the existence of AIDS. Various articles and interviews supply ample evidence to inform readers of the conspiracy behind the condition. This issue reminded me of my personal vendetta with the healthcare system. Good looking female physicians should not be allowed to give male teenagers physicals. It never failed, every time they examined me for a hernia they would instead find an erection. I hope I'm not coming off as being to "hard on" anyone. (Flashpoint Zine / PO Box 5591 / Portland, OR 97228)

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Edgewater

Back in the Monastery / #5 / \$1 - After reading this zine I felt extremely bad for its creator, Peter Nilges, otherwise know as Peter Chauncey. The zine talks about how Peter was forced to move back to the monastery he grew up in because of financial difficulties. Making matters worse, the nuns at the monastery made Peter put together rosary necklaces in the nude while singing Extreme's biggest hit, "More Than Words". Say a prayer for this guy... but don't use your rosary while doing it... that would just be... too... creepy. (Peter Chauncey Nilges / 1114 Maple Ave #C1 / Evanston, IL 60202)

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Shazzbutt! / #9 / \$1 - If I were to obey Sound Interrupt tradition I should be making up a story about Mark for this review of Shazzbutt. However since this is the last issue I will instead put forth my praise for this great zine and person. This issue is a homage to some of the older Shazzbutts. Selected articles and interviews are taken from older issues to give those that are looking to take a trip down memory lane or would like to get a good taste of what Shazzbutt is all about, a good look. Mark even put in the article about how he and his friends urinated in pop bottles and dumped them in other people's pools. Do you think I'm making that up? Get the zine and find out! (Shazzbutt! / 5413 S. 6th Ave. / Countryside, IL 60525)



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photographic efforts that repeat

Oct. 19. 312-455-1990.

Jeff Aeling

Jeff Aeling's landscape point

sions. Each one has a low horizon line with tiny landscape elements and vast amounts of sky. But there's no mistaking the of

livan ornaments of projections, including

baxter.



Baxter / "s/t" / Will Not Clear Man Records / 2xCD - I will send the medal in the mail tomorrow to Baxter. This is the first time I have ever listened to a double CD all the way through. Simple put, this is awesome stuff. Great band, very diverse compositions, good guys. I remember the first time I saw them, a kid whispered in my ear "they are one of those emo bands. They bring a lamp with them when they play." I looked at the kid like how my mother's friends looked at her when she told them that her son owned a record label called Afro Pubes. After I saw them I was amazed. Too bad that kid left the show early or I would have took that lamp and shoved it up his ass! (Will Not Clear Man Records / PO Box 911 / Elgin, IL 60121-0911)

Ravel Alborada del gracioso

Murder In The Red Barn / "Get in Before the Rain" / 404 Records / CD - Just like their past bands, I also enjoy this band. This is some creative and original rock that combines various genres in a new and refreshing way. The saxophone added throughout the record is a perfect supplement to the other instruments and vocals. When I was younger I wanted to play the saxophone but then I saw Bill Clinton playing it on Jay Leno and decided against it. A few years later he was having sex with Monica Lewinski on his desk in the oval office and I thought about learning how to play it again. I mean shit, if I can do that kind of stuff when I'm almost 50 then sign me up! (404 Records / PO Box 511580 / Milwaukee, WI 53203)



All-Mozart Program

4-Squares / "Steve's Hamper" / Quincy Shanks / CD - One word: essential. This is the goods folks. You can tell a lot of time and thought went into this record. I mean, the time thing is obvious since these guys have been around longer than a stiffy produced by 3 bottles of viagra. But after you get through the grey hair and balding you find an awesome punk record that combines elements of 7 Seconds, The Freeze, and Black Flag. It's too bad that some of the guys need walkers and wheelchairs to move around now. I really wanted to see these guys live but I guess I'll just have to settle for visiting them in the nursing home:-) (Quincy Shanks / PO Box 3035 / St. Charles, IL 60174)

*Mendelssohn Piano Concerto No. 1
Shostakovich Symphony No. 8*

Lying In States / "The Bewildered Herd" / Harmless Records / CD - I'd be lying in Illinois if I said I only listen to this record once a day. Just like Rocky had his soundtrack, this is mine. I listen to this record numerous times over and then run up the stairs of the Field Museum and shout with my arms in the air "Harmless Records! I love you! Harmless Recordddssss!" Of course the people at the entrance of the museum find this a little strange, that is until I pull down my pants and start saying it again. Then they just run away and try to call the police. What are they afraid of? I'm as harmless as the records I listen to. (Harmless Records / 1218 W. Hood Ave. Apt. #2 / Chicago, IL 60660)

To mark the 100th anniversary of his death, the Sara Lee vocalist series...

Logans Loss / "Riotlike" / Sinister Label / CDEP - "Riotlike" was my favorite Logans Loss release. The song writing was superb, the artwork was well done, and everything flowed nicely. Unfortunately, the band has decided to call it quits. From what I hear, new bands have formed that will make Craig Sinister richer than someone who is very rich(?). Yeah. And also, while I have some time to digress, I'd like to thank the person who broke into my car a couple weeks ago and stole the owner's manual for my Toyota Camry. Now I have no idea what that red light means that has been blinking on my dashboard for the past week. Give me that fucking manual back you shit! (Sinister Label / PO Box 1178 / La Grange Pk, IL 60526)



Provin Tango Song and Dance for Violin and Piano

spitalfield

Most bands use their recording budgets to make sure that their album sounds the best it possibly could. With the generous thirty thousand dollar advancement given to Spitalfield for their newest record from the good fellows at Sinister Label, the band decide to blow the money up their nose...literally. Questions answered by Mark.

Besides the drugs that you guys do, is there anything else that you enjoy in life?

Not really. However, we all seem to enjoy Rod Stewart albums. It's something we cannot only all agree on, but also all relate to together. It's a bonding thing. You know?

Since you are probably the ones to ask, where is the best place to buy blow in the city? I heard Garfield and Bishop, can you confirm that for me?

Our hot spots include: Taylor and Western and Crate & Barrel.

Do any of the VH1 "Behind The Music" series scare your band members, with all the talk of members dying from drug addictions and so forth?

Out guitarist, Daniel, has already stated, "If I'm not dead by the time I'm 30, I've done something wrong". So, no.

I heard that you guys thought your guitar player died of a heroin overdose, but he really only stop breathing because he thought he saw Jesus. Wouldn't something like this teach you a lesson?

You'd think so. The thing about seeing Jesus is you really think it's him. And "you really think it's him" every time you "see him". So, the whole "remember last time you thought you saw Jesus?" thing doesn't really ever matter or play a factor the next time you "see him". Follow?

Is there any truth behind the rumor that cocaine makes your pants tighter on you because it causes erections?

No. The only reason people think that anyways is because of Dan Rather. Seriously.



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If you were to be locked in a room for 10 days, what drug would you want to take with you?

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Definitely Sugar Ray's latest album. We would all live in peace listening to "Answer the Phone" on repeat.

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When I saw your band play a couple months back, I notice some white stuff on your nose while you were singing. Later when I brought it up to you, you said that it was from a powder donut. Was that true, or was that really cocaine?

Ryan, you said you wouldn't bring this up. You have officially violated my trust... even more than the time you broke into my house using the garage door code and tried to steal my copy of "Saved By The Bell: Wedding in Las Vegas". You are on thin ice, Durkin.

Down the
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Bo



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Ok, I know you probably need a hit or something, so I'll stop my questions here, unless there is anything else you want to add.

Yeah. Don't ever assume that old women like to be "pushed brutally" into shopping carts, even if they look like they would enjoy it. Thanks, Ryan.

Monsters, Inc.



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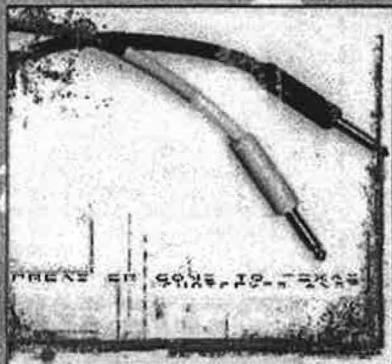


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Bye Bye

Well, it's over...no more...gone...nada. I hope you enjoyed this issue, and for that fact, all those before it. Each issue was a pleasure to make. You know you're doing something you love when you spend hour upon hour cutting out sentences and paragraphs, drawing black rectangles around them. My mom and dad thought I was nuts, while I opted to talk about nuts, penises, and ball sacks throughout the pages of my zine. There's something rather exhilarating and unsettling about combining sexual content with anything. I remember in first grade I kneed a kid in the balls and called him penis breath. My teacher had sent me to the principal. While in the office, the principal asked, "where did you hear the phrase penis breath". I mumbled back, "from your penis". My parents were very disappointed in me that day. They received a phone call to come pick me up from school immediately. Making matters worse, I kneed another kid in the balls the next day and my school threatened to expel me. Kneedless...I mean, needless to say I haven't kneed anyone in the balls since that day after my dad gave me some nice red marks on my ass. A couple years later I also found myself in the rough. I had what seemed like a good idea to take my poop and put it into a zip lock bag. I put it in my neighbor's mailbox as a joke. My neighbor didn't think it was too funny. He brought over the bag and asked me, "What the fuck is this and why the fuck was it in my mailbox". You know if you can get a forty year old devout Catholic man, who's interests are mainly gardening and cooking, to shout profanity at a eleven year boy that you've really pissed someone off. It's memories like these that made me realize that I was destine to spread my twisted behavior sooner or later. I chose to do so sooner...more to come later...

Thanx to the following for making this issue possible: The Arrivals, The Mushaganas, Spitalfield, Dave Hoffa, Craig Sinister, Katherine Peters, Mike Lorr, Aura Lee, Dan Lucking, Bob, Dan Agent, Todd Fuist, Heather, Eric Broers, Sinister Label, Stupid Stuff Zine, Quincy Shanks, Redline, and Failed Experiment. Your support has been greatly appreciated.

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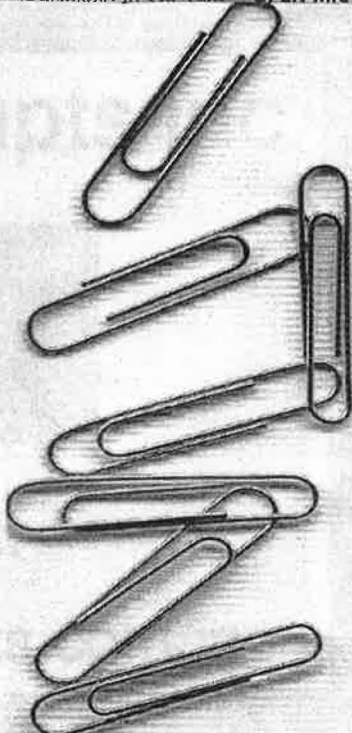
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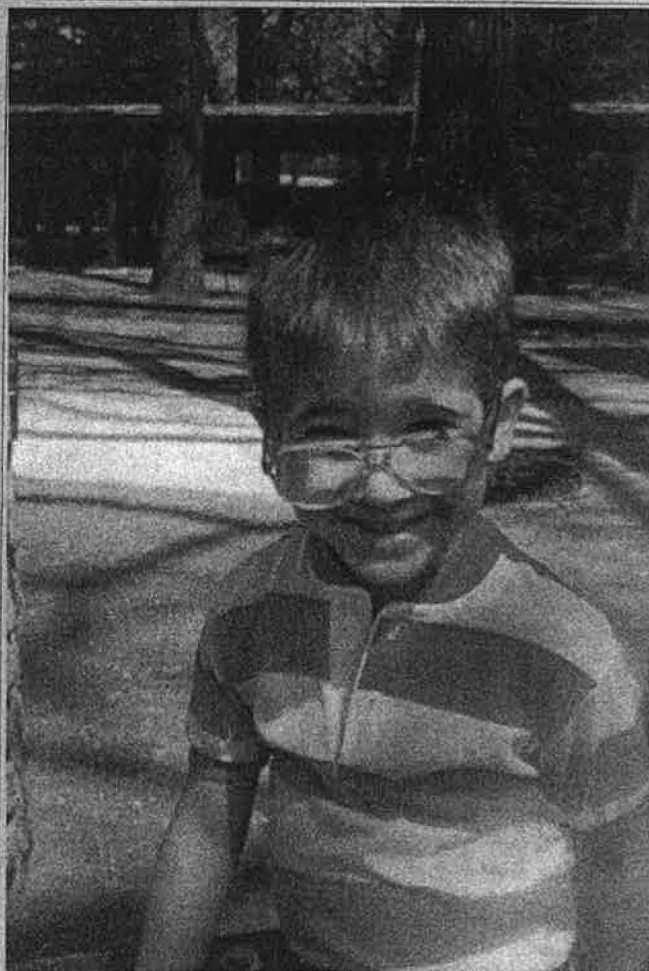
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"We hired the slickest engineers, the slickest studios, and we wanted to make an epic block-